1/90
STRAND PRICE
$ 7.50 EA

Autobiographical Sketch

of

Mrs. John Drew

# AUTOBIOGRAPHICAL SKETCH OF MRS. JOHN DREW

WITH AN INTRODUCTION
BY HER SON

JOHN DREW

WITH BIOGRAPHICAL NOTES BY
DOUGLAS TAYLOR

---

ILLUSTRATED

NEW YORK
CHARLES SCRIBNER'S SONS
MDCCCXCIX

COPYRIGHT, 1899, BY
CHARLES SCRIBNER'S SONS

## Introduction

THE following retrospect of a life well spent in the pursuit of the most exacting of professions was written down for the immediate delectation and edification of the children and grandchildren of the gifted woman who penned it.

I think, however, that when such an example may teach so much; where the life of an actress has been so full of incident and accident, and

all resulting—through force of character and absolute intrinsic worth —in ultimate personal and professional regard and reverence, I think that the record of such a life, reaching over seventy years of the dramatic history of our country, cannot be without interest to all who have at heart the development of art at its best.

It would ill become me, here, to more than touch upon the domestic side of her character, but I may be permitted to say that when to artistic perfection she added discipline tempered with gentleness and loving-kindness as a mother, and when to her other attributes and excellences was joined the organiz-

ing ability and perfect control of a theatrical stock company for many years, surely it is no assumption to say of her to-day, as was said of Maria Theresa, "sexua femina ingenio vir." Such a character and personality must be salient in any time or age, and cannot but serve as an exemplar. And perhaps the fact of four generations of this same family having engaged in the profession of acting—with credit to their calling, and honor to themselves—may still further emphasize the real worth of that calling, both to the individuals engaged therein and the world at large.

And now, without further proem, I beg the public's acceptance of

these present recollections of a woman pre-eminent in the profession she so long adorned.

JOHN DREW.

## List of Illustrations

*Mrs. John Drew* . . . *Frontispiece*

*Mrs. John Drew* . . . . . 4
*as Mrs. Malaprop*

*Thomas Potter Cooke* . . . . . 7

*Miss Maria Foote* . . . . . 11
*as Maria Darlington*

*Edwin Forrest* . . . . . 15

*Edwin Forrest* . . . . . 19
*as Carwin*

*Miss Clara Fisher* . . . . . 23

*Joseph Jefferson* . . . . . 27
*(the First of that Name) as Solus*

*Miss Lane, Eight Years of Age* . 31
*in the Five Characters in "Twelve Precisely"*

*Madame Celeste* . . . . . 35

# List of Illustrations

*Alexina F. Baker* . . . . . 39

*Charles Kemble* . . . . . 43

*Miss Fannie Kemble* . . . . . 47

*Charles Kemble* . . . . . 51
*as Charles Surface, in the School for Scandal*

*Junius Brutus Booth* . . . . . 55

*Miss Josephine Clifton* . . . . . 59

*Thomas S. Hamblin* . . . . . 63

*Mrs. Shaw* . . . . . 67

*George Horton Barrett* . . . . . 71

*Thomas Apthorpe Cooper* . . . . 75

*E. S. Conner* . . . . . 79

*Charlotte Cushman* . . . . . 83
*as Romeo*

*Charlotte Cushman* . . . . . 87
*as Mrs. Haller*

*James Thorne* . . . . . 91
*as "Figaro" in the Barber of Seville*

*Tyrone Power* . . . . . 95

*John R. Scott* . . . . . 99
*as Pierre*

## List of Illustrations

*William Charles Macready* . . . 103

*John Drew, Sr.* . . . . . 107

*Mrs. John Drew* . . . . . 111

*Mr. John Drew, Sr.* . . . . . 115
*as Handy Andy*

*Mr. John Drew, Sr.* . . . . . 119
*as Sir Andrew Aguecheek*

*E. L. Davenport* . . . . . 123

*Edwin Booth* . . . . . 127

*Mrs. John Drew* . . . . . 131

*Joseph Jefferson* . . . . . 135

*James Edward Murdoch* . . . . 139

*John Drew, Sr.* . . . . . 143

*Characters in Two Plays* . . . 151

*Play Bill of the Chestnut Street Theatre, January 9, 1829* . . 159

*William Florence and Joseph Jefferson* . . . . . 163

*Play Bill of the Arch Street Theatre, May 14, 1857* . . . . 167

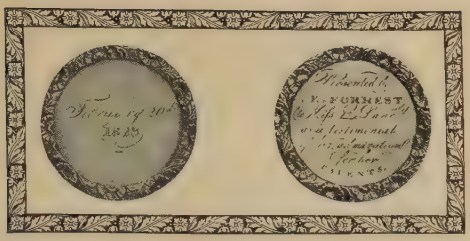
## List of Illustrations

*Play Bill of the Arch Street Theatre, November 29, 1859* . . . 173
*Silver Salver, Ewer and Goblets* . 193

# Autobiographical Sketch

*Mrs. John Drew*
*as Mrs. Malaprop*

*From a photograph, copyrighted, 1896, by B. J. Falk, New York*



*Silver Medal Presented to Miss Lane (Mrs. Drew) by Edwin Forrest, in 1828. In the possession of John Drew, Esq.*

I WAS born in Lambeth Parish, London, England, on January 10, 1820; my father, Thomas Frederick Lane, was an actor of considerable provincial fame, and my mother, *née* Eliza Trenter, a very pretty woman and a sweet singer of ballads. That was an eventful year for theatrical people. The old King, George the Third, died, and all theatres were closed for one month; and there was consider-

able suffering among our kind, as I have been told since. At twelve months old my mother took me on the stage as a crying baby ; but cry I would not, but at sight of the audience and the lights gave free vent to my delight and crowed aloud with joy. From that moment to this, the same sight has filled me with the most acute pleasure, and I expect will do so to the last glimpse I get of them, and when no longer to be seen, " Come, Death, and welcome !" I acted (?) all the " children's" parts in the plays then usual—*Damon's* child—and had to be kept quiet with cherries before my last entrance, and then Mr. Macready's eyes frightened me into

*Thomas Potter Cooke*[1] *

*From a photograph in the collection of Peter Gilsey, Esq.*

* *This and the following figures refer to the Biographical Notes by Douglas Taylor in the Appendix.*

an awed silence. Then I remember (I was about five) playing the rightful heir in a melodrama called "Meg Murnock; or, the Hag of the Glen," where the bad man came on when I was sleeping to murder me! Of course I awakened, and we both traversed the stage from different sides, taking the greatest care not to meet, when I stumbled over a property pitcher, and exclaimed, "Oh, it's only the jug!" which was always the signal for great applause, and completely baffled the bad man. After that, in Liverpool, I remember playing the brother of "Frankenstein," who is killed by the Monster of Frankenstein's creation, acted by the cel-

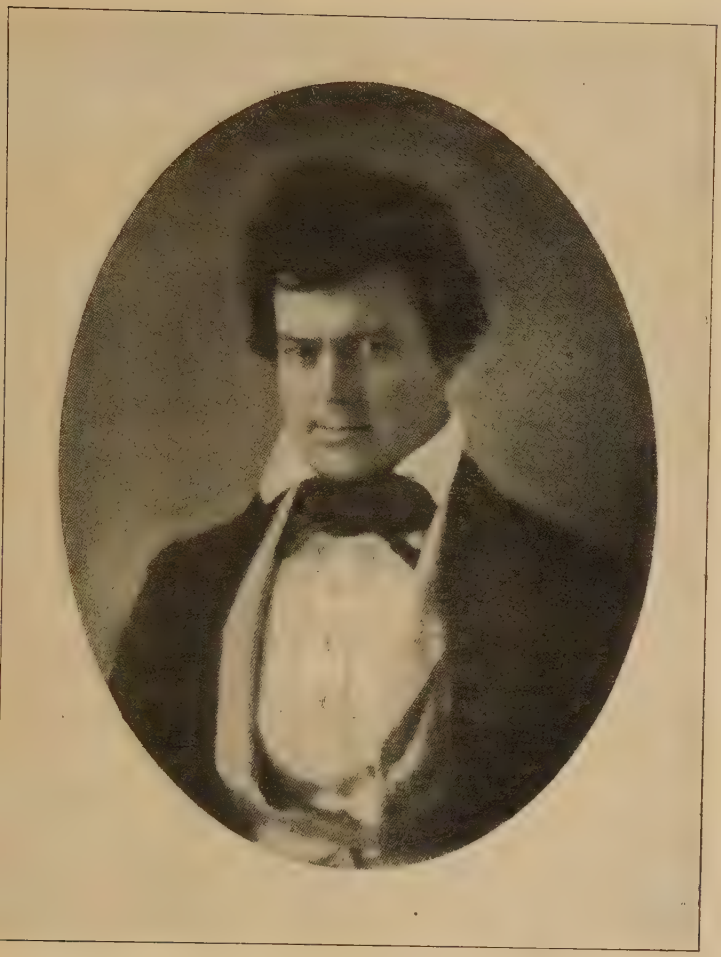
ebrated T. P. Cooke, and to this hour can remember the horror which possessed me at his look and attitude, my own form dangling lifeless in his arms. He was a very amiable man, and always had some nice thing to give me after the play. Of course, I cannot give any consecutive account of the towns we played in. In one of them the beautiful Miss Maria Foote acted, and I suppose I must have done something to please her, as she sent for me her last night and gave me a lovely wax doll dressed as *Maria Darlington*, one of her favorite parts; and I thought her mother much prettier than she was! Then again, in Liverpool—by this

*Miss Maria Foote*[2]
*as Maria Darlington*

*From an engraving published by G. Virtue, London, 1825. In the collection of Peter Gilsey, Esq.*

time I was seven, or very near it—we (mother and myself, my father was dead two years ago) were at Cooke's amphitheatre when they played dramas where horses were the principal actors; one of these was called "Timour, the Tartar." I was *Prince Agib*, confined in prison by *Timour*, because I was the true heir to the throne. My mother comes to the court to beseech for my liberty and gets into more trouble, and is cast into "the lowest dungeon by the moat," I having obtained my liberty in the meanwhile. The last scene shows a practical cataract in the centre of the stage, with a prison to the right; at a given call I rush on,

on horseback, and exclaim, "My mother, I will free you still!" and rush down to the prison, almost under the water, take my mother (personated by a young circus rider) on my horse, clasping me round the waist, and dash up the cataract. This had been done with enthusiastic applause for many nights; but this evening the horse stumbled when on the third table, and rolled down to the other two to the stage. My mother, being a very fine rider, saved me from serious injury, and the curtain fell. There was a universal wish on the part of the audience to know if "the dear little girl was much hurt;" but she was insensible to the kind wishes



*Edwin Forrest*[3]

*From a daguerreotype in the collection of Peter Gilsey, Esq.*

of her audience, I believe I may truly say for the first and only time in her life.

Just after this my mother made engagements for us to go to America, that El Dorado to an imaginative class, which assuredly theatrical people are. Mr. John Hallam, the accredited agent for Price & Simpson, of the old Park Theatre, New York, engaged, as was then the fashion, an entire company, and went with us himself in the packet-ship Britannia. The following persons were included in the company, viz.: Mr. Henry Smith, John Sefton, Mr. Robert Grierson, Mr. and Mrs. Mitchell, Miss Stannard and her sister Mrs. Hallam, lately mar-

ried, Master Henri Wells and Miss Wells, dancers. We had an exceptionally fine passage of four weeks (no steam in those days), and landed in New York on June 7, 1827. We remained in New York a few days, long enough to completely change my mother's appearance; the mosquitoes found her a very healthy English woman, and feasted at their will. We were then sent to Philadelphia, to the old Walnut Street Theatre. I remember seeing the "first appearance" of most of the parties; of course my mother's made the finest impression on me. It was as *Margaretta* in "No Song, no Supper." The symphony of her en-

*Edwin Forrest*
*as Carwin*

*From a lithograph in the collection of*
*Peter Gilsey, Esq.*

trance song is a long one, and the orchestra had to play it twice, her reception was so hearty and her nervousness so great. I appeared in September, I think, as *The Duke of York* to the elder Booth's *Richard III.* Then we were sent to Baltimore, to Mr. Joe Cowell's Theatre, where I had the honor of appearing as *Albert* to Mr. Edwin Forrest's *William Tell*, and received a medal from that gentleman for the performance. At that time he was, I suppose, about twenty-two or twenty-three, and the handsomest man I ever saw. Alas! how he changed! Mr. Forrest was never a good-tempered man, and was apt to be morose and churlish

at rehearsals. But he had many noble qualities; he was the "fairest" actor that ever played. If the character you sustained had anything good in it, he would give you the finest chance of showing it to the audience. He would get a little below you, so that your facial expression could be fully seen; he would partially turn his back, in order that the attention should be given entirely to you. This will be better understood by actors, who know how differently some players act. He was not without appreciation of a little "joke" either. On one occasion, at the old Park Theatre, we were playing, as an afterpiece, "Therese, the Orphan of

*Miss Clara Fisher*[4]

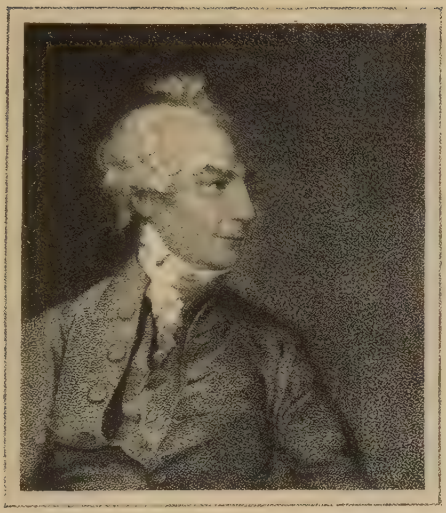
*From a lithograph by C. G. Childs, published by R. H. Hobson, Philadelphia. In the collection of Peter Gilsey, Esq.*

Geneva." He, as *Carwin*, rushes with a drawn dagger into the pavilion where he believes that *Therese* is sleeping. Immediately the place is struck by lightning; he then staggers out of the pavilion, exclaiming, "'Tis done; *Therese* is now no more." Then *Therese* enters and rushes into the pavilion to rescue her benefactress. On this occasion I, as *Therese*, rushed from the house before *Carwin* had time to come out, and we met, face to face, in the apartment of the murdered countess, who had hardly finished screaming for her life. I was horror-stricken at my error. "Oh! horrors, Mr. Forrest, what shall I do?" He smiled the beau-

tiful smile which illuminated his face, and said: "Never mind. I'll go out by the back door!"

I must mention now that my mother had been married some months before to Mr. John Kinlock, a stage manager, and a very capable actor and manager.

Well, from this time my parents' ambition was fixed for me. Miss Clara Fisher was then at the zenith of her attraction, and father determined that I should be a second "Clara." I appeared at the Bowery Theatre, at that time a rival to the old Park, and was managed by the celebrated Mr. Gilfert. George Barrett and his beautiful wife, Chas. Young and his really lovely wife,



*Joseph Jefferson*[5]
(*the First of that Name*) *as Solus*

*From an engraving by D. Edwin after the painting by J. Neagle. Published by Lopez & Wemyss. In the collection of Peter Gilsey, Esq.*

Mrs. Gilfert and Mrs. Holman were in the company. Shall I ever forget my stage-fright whilst waiting to hear my cue as *Little Pickle* in "The Spoiled Child." But when the time of entrance came every feeling but exhilaration vanished —only the certainty of success remained. From this time to the latter part of 1830 I played as a star with varying success (financially), among other parts, *Dr. Pangloss*, in "The Heir at Law;" *Goldfinch*, in "The Road to Ruin;" "Winning a Husband" (seven characters); "72 Piccadilly" (five characters); "Actress of All Work" (six characters); "Four Mowbrays;" *Thomas*, in "The Secret;"

*Gregory*, in "Turn Out," and the fourth and fifth acts of "Richard III." I would here mention that in acting *Dr. Pangloss* at the Chestnut Street Theatre, Philadelphia, the elder Joseph Jefferson, grandfather of the present great actor of that name, played *Zekiel Homespun.* Think of that great old actor playing with a child of nine years old! At one time we (father, mother and I) were associated with Madame Celeste, her sister Constance and husband, Henry Elliott; and we acted and danced through the State of New York. All the towns, now splendid cities with magnificent opera-houses, were then guiltless of any decent halls, and the orches-

*Miss Lane, Eight Years of Age*

*In the Five Characters in "Twelve Precisely"*

*From a lithographic reproduction of a drawing by D. C. Johnston, November 3, 1828. In the possession of John Drew, Esq.*

tras were the great difficulties. In Buffalo, a pretty village, the only available music was one violin played by an old darky, and all he knew was "Hail, Columbia" and "Yankee Doodle;" so, as Celeste danced twice, the orchestra (!) commenced the first time with "Hail, Columbia" and finished with "Yankee Doodle," and for the second dance reversed the order of precedence. Poor Celeste, who spoke very little English then, her patience exhausted, exclaimed "D—— 'Yankee Doodle' and 'Hail, Columbia.'" The latter part of 1830, father, bitten with the idea of management, arranged a partnership with a Mr. Jones, in New York,

to take a company out to Jamaica, W. I. In November we started. The company consisted of Mr. W. C. Forbes, Mr. Kelsey, Mr. Crouta, Mr. and Mrs. Holden, Miss Smith, Mr. and Mrs. Jones, and ourselves. When out about ten days we struck a hidden rock—a case of ignorant carelessness, I should think, as it was a most beautiful moonlight night. The ship remained standing, so every one got dressed, ready for leaving, as we could, even at night, see the beach before us. The captain found that it was San Domingo. In the morning we all got safely to shore, all our baggage with us; then the crew started to erect tents, one for the ladies with the

*Madame Celeste*[6]

*From a photograph by Fredricks, New York. In the collection of Peter Gilsey, Esq.*

gentlemen appertaining to them, one for the other gentlemen, and one for the crew. Our deck-load had been shingles and staves, which proved very useful, as did all the stores from the ship; and we settled ourselves to stay for some time, as they ascertained that we were forty miles from any settlement, and the captain and one other would have to go to the city of San Domingo and obtain a brig to get us off. To haul by land was impossible. We were there six weeks, and I celebrated my eleventh birthday there. In due season we got to the City of San Domingo, and there obtained some sort of vehicle which took us to

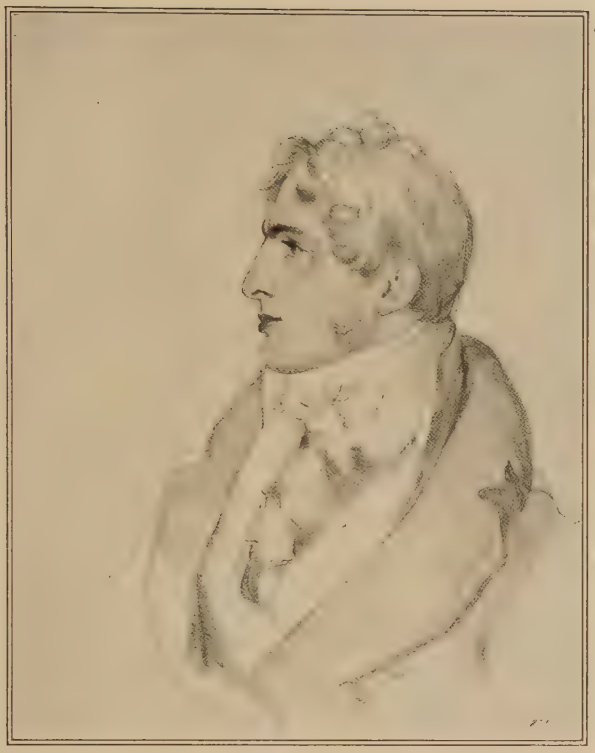
Kingston, Jamaica. The company was quite successful there, but yellow fever killed my father, his youngest child, a baby of ten months, and nearly took my mother. Indeed, she had such a siege of illness as for a time to completely prostrate me. By the doctor's advice she went to the north part of the island, to Falmouth. I suppose we acted there, but have no remembrance of it. I only remember the amount of kindness we met with there, really unparalleled. Rumors of insurrection became alarming, and my mother and myself, driven by the leader of the orchestra, Mr. Myers, came across the country to Kingston—more

*Alexina F. Baker*[7]

*From an engraving by H. B. Hall, after a crystalotype. In the collection of Peter Gilsey, Esq.*

kindness there—till finally we embarked for New York; then to Philadelphia during the first cholera season. That was a fearful time; but youth must have its amusement. In the boarding-house I met Alexina Fisher, a very pretty little girl one year my junior, and we used to act together in the empty attic room—stab each other with great fury and fall upon the ground, until expostulation from the boarders in the third story caused our reconciliation with tears and embraces. In after years Alexina and I were very dear friends. She married John Lewis Baker, a very good actor. She was a charming actress, and they made a mod-

erate fortune in California, which was injured by the deterioration in property. At this time, 1832, the Arch Street Theatre was flourishing pretty well with an entire company of American actors, which was a kind of curiosity, being the first of its kind. The managers were Messrs. William Forrest and Duffy. The company consisted of John R. Scott, Mr. Jones, E. N. Thayer, James E. Murdock, Mrs. Stone, Miss Eliza Riddle and Mrs. E. N. Thayer. The latter, though of English birth, began her long and honorable career on the stage of this country. Mr. Forrest was backed by his brother Edwin, who produced all his original plays at



*Charles Kemble*[8]

*From a lithographic reproduction of a drawing by R. J. Lane, A.R.A. Published by J. Dickinson, London, May, 1830. In the collection of Douglas Taylor, Esq.*

the Arch Street Theatre—"The Gladiator," "Metamora," "Broker of Bogota," and later "Jack Cade." This season, 1832, "The Ravel Family" came to cheer the oppressed public. What a capital performance it was, and how long they cheered the people! I don't think one of the "Family" is left! We were divided off soon, mother in Baltimore and I in Washington. (During a former engagement in the last-named city I was on a visit to Mrs. Eaton's little girl, and Mrs. Eaton took me to the President's Levee — General Jackson then filling the chair of state. She introduced me to him. He was very kind and sweet to me, kissed

me, and said I was "a very pretty little girl." Need I say that I was a Jackson Democrat from that hour, and have remained one up to date?)

Mr. Kemble and his daughter Fanny acted in Washington in 1833. Of course, it may be said that I was too young to judge, but I shall never forget either of them. Mr. Kemble was the only *Sir Thomas Clifford* I have ever seen, and he gave to the character a dignity and pathos without parallel. As *Julia* Fanny was really great, as she was in *Bianca*.

At the close of the season we drifted to Richmond, Va., under the management of Mr. Phillips,

*Miss Fanny Kemble*[9]

*From a lithographic reproduction of a drawing by Gigoux. Published by John Spratt, London, 1830. In the collection of Peter Gilsey, Esq.*

known to the profession as "Nosey" Phillips. He did finely with such stars as Booth, Hamblin, Cooper and Miss Vincent.

I never heard any one read just like the elder Booth. It was beautiful; he made the figure stand before you! It was infinitely tender. Some of the passages of "Lear" were touching in the extreme, though he used Cibber's frightfully bad edition of that sublime tragedy. He had some very odd ways at times. We were playing "Hamlet" one night in Natchez, and during *Ophelia's* mad scene a cock began to crow lustily. When the curtain fell upon that fourth act this crowing became more

constant; and when the manager could not find Mr. Booth to commence the next act he looked up and saw him perched on the top of the ladder, which was the only way to reach the "flies" in that primitive theatre. The manager ascended the ladder and had quite a lengthy discussion with Mr. Booth, who at last consented to come down on condition that he should resume his high position after the play, and remain there until Jackson was re-elected President.

Mr. Hamblin was a splendid-looking man and a very good actor. I don't think he could ever have been called "great." He

*Charles Kemble*
*as Charles Surface, in the School for Scandal*

*From a lithograph published by T. McLean, Haymarket, London. In the collection of Peter Gilsey, Esq.*

had a long career as manager of the Bowery Theatre, and brought out several female stars. Miss Naomi Vincent was a very sweet actress, who died in her youth; Miss Josephine Clifton, "divinely fair and more than divinely tall," she being five feet eleven inches high. She was a very beautiful woman, but never arrived at any distinction as an actress. She died young. Mr. Hamblin finally married Mrs. Shaw, a once beautiful woman, bearing a strong resemblance to Mrs. Siddons's portraits. She was an excellent tragedienne, and died in middle age, closing life as Mrs. Judge Phillips.

Mr. Cooper was a very handsome man (the remains of one

when I saw him), eminently gentlemanlike in appearance. In the company of the old Chestnut Street Theatre at this epoch was a young actor, Mr. George Barrett, called generally "Gentleman George." He was a juvenile actor of great local repute in Philadelphia, and moved among all the young swells of that day. He was to play *Laertes* in "Hamlet" with Cooper, who arrived from Baltimore too late for rehearsal; so George went to his dressing-room in order to ascertain the arrangement of the fencing match in the last scene. Mr. Cooper was morose, and said, "Go to the prompter, sir, and find out!" When the fencing began

*Junius Brutus Booth*[10]

*From a daguerreotype in the collection of Peter Gilsey, Esq.*

Barrett would not let Cooper disarm him, and the audience could see this fact and became excited. Finally Barrett, with sword down, stood quietly to be run through by Cooper. When the curtain fell Cooper started up in a towering passion, and exclaimed to Barrett, "What did you mean by your conduct, sir?" Drawing himself up to his full height, six feet two inches, Barrett replied, "Go to the prompter, sir, and find out!"

When they went away there was nobody engaged to follow them. The manager sped away to New York to secure talent and never returned, leaving us to act if anybody would come to see us; but

they didn't. Consequently, we were all anxious to be gone; and somehow the voyage was arranged for, and we embarked on a schooner. The company consisted of Edmon S. Conner, Thomas Hadaway, Mr. Isherwood, mother, myself and a little half-sister named Adine. We were wrecked on a sand-bar in Egg Harbor, West Indies, in the middle of a very stormy night. Up and dressed in a few minutes, watching and listening for the planks to give way, as nothing could be done in the way of rescue till morning. Little Adine was quite passive, only saying, "Mama, if we all go in the water, will God give us breakfast?" Our rescue

*Miss Josephine Clifton*[11]

*From a lithographic reproduction of a drawing by Gambardella. In the collection of Peter Gilsey, Esq.*

was somewhat perilous, as we went along the bowsprit with our feet on the rope below, and when we got to the end dropped into the boat at the moment it came up on the waves; but we all got off and had a long walk in the deep sand to the first house we came to, and then after refreshments (!) it was arranged that we should proceed to New York in a "wood boat" —that was, a vessel without any bulwarks, and loaded with wood for building. Into this we were packed, and finally arrived in New York on a magnificent morning. Mother and I had an engagement with Mr. Hamblin at the new "Bowery." At this time I was of

a very unhappy age (thirteen), not a child and certainly not a woman, so the chances were against my acting anything of importance. When "The Wife" was brought out I was cast for *Florabel* — a young person who enters with a soliloquy of about fifty lines in Sheridan Knowles's most inflated style, which they "cut out" bodily the second night of the play. There was "another check to proud ambition!" Then Mr. Gale and his horses arrived from England. "Mazeppa" was prepared, Mr. Farren, the stage manager, said, at an expense of exactly $100, and they made thousands from it. Then, in consequence of

*Thomas S. Hamblin*[12]

*Drawn on stone from life by S. H. Gimber. In the collection of Peter Gilsey, Esq.*

a lady's illness, I got a little chamber-maid's part, with a front scene with Mr. Gates, the popular comedian, and sang a little song called "Nice Young Maiden" for forty-eight successive nights. and was very happy, for my song was always encored. Mother, being ambitious for me, accepted an engagement at "The Warren Theatre," Boston, managed by Mr. Pelby, the well-known actor and manager, where we jointly received a salary of $16 per week. I don't know how we lived; but mother was a splendid manager at that time, a marvelously industrious woman, and we all lived at "Ma" Lenthe's, at the corner of Bowdoin Square, a gable-

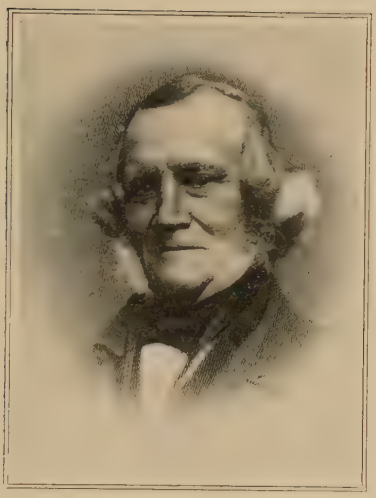
end. We had a large room on the second story, a trundle bed which went under the other for the accommodation of little children, a large closet in which we kept a barrel of ale and all our dresses, and passed a very happy two seasons in the enjoyment of that large salary, which was eked out by the three clear half-benefits very nicely. The company at the "Warren" consisted of Fred. Hill, stage manager and actor; J. S. Jones, J. Mills Brown, Mr. Spencer, Mr. Houpt, Mr. Meers, Mr. William Rufus Blake and wife, Miss Pelby, Mr. Pelby, Miss E. Mestayer, Miss Kerr, Miss Arbury, and mother and myself. In the sum-

*Mrs. Shaw*[13]

*From an engraving by T. Bonar from a daguerreotype by M. Douglass. In the collection of Peter Gilsey, Esq.*

mer some of us went to Portland, Me. I acted *Julia* there, and won considerable local fame. Some of the patrons of the theatre wanted to see "George Barnwell," and decided that I must act *Millwood*, because I was too young to make ill thinking possible. At the close of the second season at the "Warren" we went to Halifax, Nova Scotia, to act with the Garrison amateurs twice a week during the summer. We saw a good deal of human nature there—all the petty strife of real actors without their ability. However, it passed the summer away very pleasantly. We were under engagement now to go to New Orleans, to the new St.

Charles Theatre; but that didn't open till late in November, so on our return to Boston Mr. Thomas Barry, a very old friend of my parents, offered us an engagement till such time as we should go to New Orleans. Madame Celeste, now a great attraction, played just at the opening, and I (then fifteen) played several young mothers of the rightful heirs in her pieces. Oh, what a delight it was then to drag a little child after me during three long acts, to have him wrenched from my arms, torn away in despite of my unearthly shrieks to summon my faithful page (Celeste), who undertook to find him and punish the "wretches

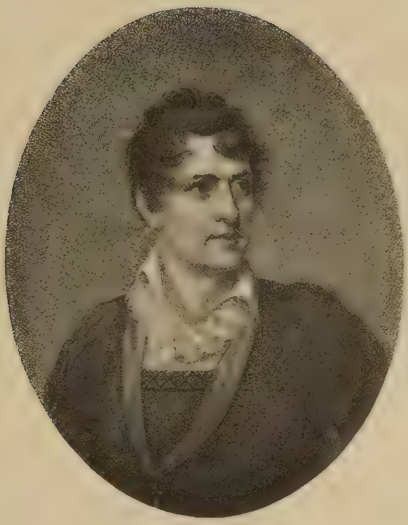


*George Horton Barrett*[14]

*From a photograph by Meade Brothers, New York. In the collection of Peter Gilsey, Esq.*

who had stolen him," and always succeeded after many hair-breadth escapes in the "imminent deadly breach!" We went to New Orleans in the good ship Star. On the ship were Clara Fisher, Mr. James Gaspard Maeder, to whom she had been married for about a year, and their beautiful little baby girl; Miss Charlotte Cushman (Mr. Maeder's pupil), Signor Croffi, a great trombone player; Signor Cadori, greatest of bass-violin players; Signor Burkia, great violoncello player, and some others whose names have escaped me, all bound for the new "St. Charles." As our ship entered the Belize another one laden with more recruits met

us, containing Mrs. Gibbs, a lovely soprano; Mr. Latham, the comedian, and many others direct from England, and Mr. T. Bishop. Of course, there were great shaking of hands and affectionate greetings. Upon our arrival Mr. James H. Caldwell, the owner of the fine St. Charles Theatre, called upon us, and we began the season late in November. The company was a very large one, consisting of Mr. De Camp, Mr. J. Cowell, Mr. Barton, Mr. Latham, Mr. Henry Hunt, Mr. B. De Bar, Mr. Creveta, Mr. James E. Murdock, Mr. Tom Bishop, Mrs. J. G. Maeder, Mr. George Holland, Mrs. S. Conde, Mrs. Bannister, Miss Ver-



*Thomas Apthorpe Cooper*[15]

*From an engraving by Edwin. In the collection of Peter Gilsey, Esq.*

ity, Miss C. Cushman, Mrs. Gibbs, Miss De Bar, mother and myself. The orchestra was a splendid one, all soloists. Mr. Maeder was music conductor and Mr. Willis the leader. We opened with "The School for Scandal." Mrs. Maeder's reception as *Lady Teazle* was memorable. I was *Maria*. In "The Spoiled Child," which concluded the performance, Miss De Bar played *Little Pickle* and made quite a hit. Mr. Caldwell wanted me to do it, but I begged off. In the March following I was married, at sixteen, to Mr. Henry Blaine Hunt, a very good singer, a nice actor, and a very handsome man of forty. In the summer we

went to Louisville, and returned to New Orleans for the second season. During this season Madame Celeste produced "Le Dieu" and "Le Bayadère." Mr. George Holland went to Havana as agent, and engaged two dancers to alternate the second "Bayadère." At the end of the piece Celeste sent for me (we were all Bayadères) and said, "Louise, you must be the second Bayadère to-morrow; I will not have those coming from Havana. They are too dreadful!" She denied all remonstrances, and I danced the trial dance for twelve nights with considerable applause.

Acting on Sunday came into fashion this season, and as at that

*E. S. Conner*[16]

*From a photograph by Fredricks, New York. In the collection of Peter Gilsey, Esq.*

time I was too good a Christian to do that, and as I acted in everything, there was a great trouble to get my parts studied for one night. My engagement closed with the season. The next season was spent in Vicksburg, Miss., under the management of Scott & Thorne. Mr. Scott was known as "Long Tom Coffin" Scott, and Mr. James Thorne was an English barytone who had come over to the Old Park, and had drifted into low comedy, and was a very good actor. Here I played chamber-maids and all the like business. The next season Mr. Thorne went to Natchez, Miss., and we went with him. This was my first recognized

position as leading lady ; we played "The Lady of Lyons" for the first time. Mr. C. Horn (?) was the *Claude Melnotte;* it was very successful. Here I first acted *Lady Macbeth* with Mr. Forrest ; sang *Cinderella* and *Rosina* in the stock, and at the close of the season went to Philadelphia. There I was engaged by Mr. Mayer for the Walnut Street Theatre for leading lady at the highest salary known there, $20 per week. How did we do it ? Of course, we didn't dress as we do now, and I am inclined to think acted all the better. The next two seasons were passed at the old Chestnut Street Theatre. Mr. Tyrone Power acted there for three

*Charlotte Cushman*[17]

*as Romeo*

***From a photograph by Chase & Getchell, Boston.***
***In the collection of Peter Gilsey, Esq.***

weeks ; and as he had specified all the company were to play in his pieces, I was in every one except "The Irish Tutor" and "O'Flannigan and the Fairies." He was a truly great actor in his line, and chose to be very agreeable during his last engagement. During the latter part of the second season the payments became so infrequent that I was obliged to stop playing, and went to Pittsburg with Mr. Dinneford of the Walnut. Here we produced "London Assurance" with a degree of excellence unheard of in that vicinity—a fountain of real water, and entirely new carpet and furniture, mirrors, and new costumes.

Then we drifted into Cincinnati

and Louisville, where we were in dire straits; and I played *Richard the Third* to get us out of town, and it did! Next, I was offered an engagement at the Park Theatre, New York. That was the goal of my ambition. I went there, and during the season played every variety of character; but *Fortunio* was a big success. The Park had a right, from time beyond computation, to close for two months from the first of July if they desired; well, they did desire it, and did it. Some few of us went to Baltimore to play at the Front Street Theatre, but they did not want us there. Mr. E. N. Thayer, who was managing Peele's Mu-

*Charlotte Cushman*
*as Mrs. Haller*

*From a lithograph by G. B. Black of the painting by Wm. Henry Watkins. In the collection of Peter Gilsey, Esq.*

seum for the owners, came to me and proposed that we should act there such pieces as required only three or four persons. In desperation we agreed. He was to have two shares, in virtue of his rig-out, the bills and managing. I was to have two shares, being leading lady; Mr. Hunt one and my mother one. The opening night I was dressing for "The Swiss Cottage" very dejectedly when my sister Georgia, who was looking through a hole in the green curtains, came in and said excitedly, "Oh, Louise, there are quite a number of people in, and one gentleman in full dress." After this I dressed with great alacrity, sustained by my sister's jumbled

statements of the increasing audience. We acted with enthusiasm, and greatly pleased the company in "The Lecture Room." After the entertainment was over Mr. Thayer sat before a table on the stage with the receipts of the night before him, and solemnly handed each person his or her share or shares, in specie (and very welcome it was to all). This ceremony occurred nightly, and, unlike most ceremonials, never became tiresome. We played for over four weeks with increasing attractiveness, and regretted being summoned to the reopening of the Park. There was some talk about not returning, but the Park was a power then! The

*James Thorne*[18]

*as "Figaro" in the Barber of Seville*

*Drawn on stone by A. Newsam from a painting by Joseph Bushe. In the collection of Peter Gilsey, Esq.*

next season they closed for six weeks in the winter, and I went to the Bowery, where John R. Scott, James W. Wallack, Jr., Mrs. Herring (a great local favorite) and myself played ten acts of tragedy and comedy nightly for two weeks. Then "Beauty and the Beast" was produced. J. W. Wallack, Jr., as *The Beast*, Mr. Charles Hill, as *Sir Aldgate Pump*, Mr. Gates, as *John Quill*, and myself as *Beauty*. It was quite successful. In the summer we went to the Albany Museum. My heart sank when I saw the place; but everything prospered there after this, and I have reason to look back upon the time spent in Albany with gratitude.

After the lapse of one year's absence I returned to the Park, acting everything. They always had some very good actors there, but their utility people were the worst ever seen. Acted with Mr. Macready, James Anderson, John Collins, J. B. Booth, etc. Macready was a dreadful man to act with ; you had the pleasant sensation of knowing that you were doing nothing that he wanted you to do, though following strictly his instructions. He would press you down with his hand on your head, and tell you in an undertone to stand up ! Mr. Macready was a terribly nervous actor ; any little thing which happened unexpectedly irritated him

*Tyrone Power*[19]

*From an engraving by J. Sands, after a painting by J. Simpson. In the collection of Douglas Taylor, Esq.*

beyond endurance. One night, at the Park, "Macbeth" was the play. Mrs. Sloman, an old-fashioned actress, dressed *Lady Macbeth* in the manner which prevailed in her early life—in black velvet, point lace and pearl beads. In the murder scene part of Macready's dress caught on the tassels of her pearl girdle; the string broke, the beads fell on the floor, softly, with a pretty rhythmic sound, distinctly heard through the intense silence of the scene. This so exasperated Mr. Macready that he was almost frantic, until, with the final line of the scene, "Wake, Duncan, with the knocking, oh! would thou couldst," he threw Mrs. Sloman

off the stage, with words which I hope were unheard by the public, and were certainly unfit for publication.

After this I went to New Orleans, to Ludlow & Smith, proverbially the closest pair in the profession. They gave me $35 per week, a larger salary than they ever gave Mrs. Farren. Mr. Chippendale was there, too, and we acted together all the popular small comedies of the day, now forgotten by all. Some seasons previous to this I went to Chicago to open the first theatre built there by Mr. John Rice, who afterward became one of the valued citizens of that rising city, and ultimately the mayor, and then one of the representatives of

*John R. Scott*[20]

*as Pierre*

*From a lithograph, by A. Newsam, after a painting by T. Sully, Jr. In the collection of Peter Gilsey, Esq.*

the State in Congress. He was the best man I ever knew, the very embodiment of justice and common sense.

In 1848 I married Mr. George Mossop. He died a few months after in Albany, and in 1850 I was married to Mr. John Drew, although the marriage was not made public for some months, as I had several engagements to fulfil before I could join him. Then we went to Chicago for the season, and Buffalo, then to Albany. We went in the summer to New York, to act small comedies at Niblo's. In the company were W. R. Blake and wife, Lester Wallack, Mrs. Stephens, Mr. Joseph Jefferson, Mr. Drew and myself. We played

in conjunction with Signor Soto, Mons. Meyé, Mlle. Leontine and Mlle. Dreux — a dancing party brought to the country for Niblo's by Mr. J. H. Hackett. Six weeks comprised the season; then we went to Philadelphia, to the old Chestnut Street Theatre.

The season opened with Cibber's comedy of "She Would and She Would Not," with the following distribution of characters:

*Don Manuel*.....Mr. John Gilbert.
*Don Philip*.....Mr. Dickerson.
*Don Octavio*.....Mr. Eytinge.
*Trappanti*.....Mr. John Drew.
*Soto*.....Mr. J. S. Clarke.
*Hypolita*.....Mrs. John Drew.
*Flora*.....Miss Celia Logan.
*Rosaro*.....Mrs. Gladstone.
*Viletta*.....Miss Lizzie Steel.

*William Charles Macready*[21]

*From a lithograph by Aug. Lemoine. In the collection of Douglas Taylor, Esq.*

Not one person had ever acted in the play before or ever seen it acted. It was very successful. The farce was "The Miseries of Human Life," with Mr. Drew, Mr. Thayer and myself. When the season was nearly ended we withdrew from the company, and transferred our services to the Arch Street Theatre, then under the management of Mr. Hemphill. The lease was offered to Mr. William Wheatley and John Drew. They accepted it, and the following season opened as Wheatley & Drew's Arch Street Theatre. I didn't play during the early part of the season, and Mrs. D. P. Bowers was engaged, whose recent death

must be deplored by all who knew her.

At the end of their second season John Drew retired from the concern and J. S. Clarke came into it. John and I traveled in 1857, came back to Philadelphia in the spring, and joined Mrs. Bowers's company at the Walnut Street Theatre. Mr. Drew, accompanied by my mother, paid a visit to England and Ireland. I took the leading position at the Walnut, and they returned in the winter, when Mr. Drew played a long engagement at the Walnut.

(It is proper here to say that I had three children in these five years—Louisa, John and Georgie.)

*John Drew, Sr.*[22]

*From a photograph in the collection of Louis Evan Shipman, Esq.*

The next season I was engaged at the Arch by Wheatley & Clarke. We brought out "The Sea of Ice" and "The Naiad Queen," having before that produced "The American Cousin," "Pauvrette," and "The Octoroon," in all of which I sustained the principal female characters. In the meantime Mr. Drew went to Australia, via California, and from there to England, acting most sucessfully in all the cities.

In 1860 it was proposed by the stockholders of the Arch that I should assume the management, and in 1861 the theatre was opened as Mrs. John Drew's Arch Street Theatre. A good deal was done to beautify the theatre. It was a

hard season to meet. I borrowed money every week to meet the salaries. Mr. Drew returned just after Christmas and acted one hundred nights, then went to New York on business, returned, and died, after three days' illness, in May, 1862. The next season I got on rather better, and then it was determined by the stockholders to pull down and rebuild the theatre from the stage to the front. This was done in the summer, and we opened the third season with the Richings Opera Company. Wallack, Davenport, Edwin Booth, and a number of the best stars acted here, and it was a very fine season, enabling me to pay back

*Mrs. John Drew*

*From a miniature in possession of John Drew, Esq.*

all the money I had borrowed for the first, which gave me great joy in the doing.

Mr. E. L. Davenport was a very fine actor. I first met him at the old Chestnut Street Theatre, when he was a very handsome young man. Even at that time he was very versatile, and always continued so, to his detriment, it was thought. When he had the new Chestnut I saw him play *Sir Giles Overreach* in a masterly manner. As *Sir Giles* Mr. Davenport surpassed even the elder Booth, and to those who remember that great actor nothing can be said beyond that.

Edwin Booth had a very sweet character and a charming manner

at rehearsals, which he detested. I think, after *Hamlet*, his *Bertuccio* in the "Fool's Revenge" was his finest representation. He threw his whole soul into it, and it was, indeed, a performance to be remembered.

For about eight years fortune favored me. The great little actress Lotta acted with me for several years — long engagements, which were never enough for the public's satisfaction or my own. During this time many of my company went to New York—Mr. F. F. Mackay, Louis James, Robert Craig, who was one of the most talented young men I ever met; Charlotte Thompson, Stuart Rob-

*Mr. John Drew, Sr.*
*as Handy Andy*

*From a photograph by Germon, Philadelphia. In the collection of Peter Gilsey, Esq.*

son, Miss Fanny Davenport, etc. Several became stars. About this time I concluded to follow the example of all the other theatres in the city, and ceased to have a stock company, and called the theatre a "combination theatre;" but it never did so well as before. The public seemed to miss the old favorites and not to care for the new ones. I clung with such tenacity to the old customs that we were the last to take up *matinées*. There were two new theatres on Chestnut Street and one on Broad Street. They eventually became as one, having the same manager. Thus they and the old Walnut and new Park got all the best stars or com-

binations, and we were obliged to put up with what they kindly left. Then the people began to find out that the theatre was "out of the way"—"it was too far uptown" (there are now six theatres very much above it, "uptown"). My only remaining great attraction was Mr. Jefferson. Just before one of his engagements, as he and I, with two other parties, were sitting in the office, a lady came up to the window of the box-office to get seats. "Oh, papa told us (she was about fifty) we must be sure to see Mr. Jefferson; but please give us three good seats, down low, because papa told us they were all old people, so we

*Mr. John Drew, Sr.*
*as Sir Andrew Aguecheek*

*From an engraving published by Johnson & Co. In the collection of Peter Gilsey, Esq.*

want to get as close as we can to hear them!" This observation occasioned much mirth, for the "old people" consisted of Mr. Jefferson, Mr. Florence, Mr. Frank C. Bangs, Mr. Jack Barnes, and myself. In 1880 or 1881 I engaged with Mr. Jefferson to travel with him and act *Mrs. Malaprop* in "The Rivals," and from that time till 1892 continued to do so. From the time when Mr. William Florence was engaged, we did nothing but "The Rivals" and, occasionally, "The Heir-at-Law." Poor Mr. Florence, he was the best *Sir Lucius O'Trigger* I ever saw. He obtained more effect out of the text than anybody reading it

would think possible. Our first cast of the comedy was as follows:

*Sir Anthony*.....Mr. Fred. Robinson
*Captain Absolute*....Mr. Maurice Barrymore
*Sir Lucius O' Trigger*.....Mr. Waverly
*Falkland*.....Mr. Taylor
*Fag*.....Mr. Tom Jefferson
*David*.....Mr. Gallagher
*Mrs. Malaprop*.....Mrs. John Drew
*Lydia*.....Miss Rosa Rand
*Lucy*.....Miss Paul
*Bob Acres*.....Mr. Joseph Jefferson

I forget how many miles Mr. Barnes computed we had traveled the season he was with us, but I know he said 19,000 and some.

Every season was a happy one. The latter part of the time Mr. Jefferson was busy on his delightful autobiography, and used occasionally to read it to us. We gen-

*E. L. Davenport*[23]

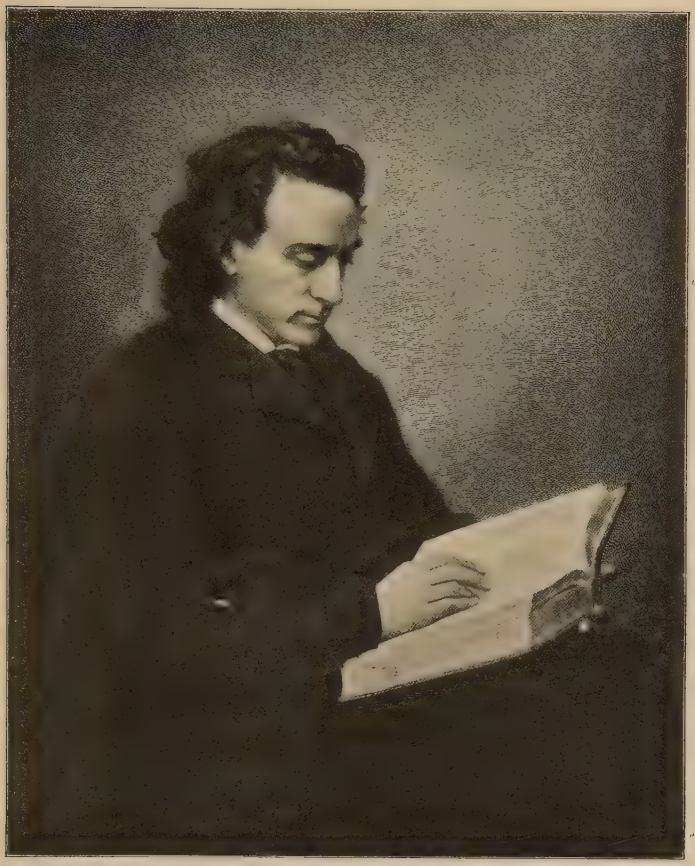
*From a photograph. In the collection of Peter Gilsey, Esq.*

erally traveled in our own car, and enjoyed "every comfort of home," in the true sense of the word—not as depicted in the farce.

To return to the subject of the Arch Street Theatre: when I returned there in 1892, at the close of the season, I found the business of the season had been so very poor; and as the outlook for the next season was no better, I concluded to give it up (if the stockholders would permit me to do so), and I wrote to the Board of Agents to that effect, and they agreed to my wish. And I must here pay a merited acknowledgment of the continued kindness and good-will shown me by that board, in every

way and at all times; for which I tender them my sincere thanks and best wishes through all time. After this resignation had been accepted, the ladies of Philadelphia tendered me a reception, which was largely attended, at the Art Club.

Soon after this a testimonial was arranged to be given me at the Academy of Music, on which occasion the utmost good-will was shown me by the entire profession. The Lyceum Company came on and played a short comedy. Mr. Crane and his company played one act of "The Senator," Mr. and Mrs. Kendall appeared in "A Happy Pair;" and we concluded the bill with the second act of "The Rivals,"



*Edwin Booth*[24]

*From a photograph by Brady. In the collection of Peter Gilsey, Esq.*

with Mr. Jefferson, Maurice Barrymore, Louis James, Roland Reed, Miss Viola Allen, and myself. It was a memorable night for me.

The next thing was, what was I to do with myself! I couldn't live in Philadelphia in the manner in which I had always lived; couldn't afford it. So I moved to New York, after nearly forty years of housekeeping in Philadelphia. It was a terrible wrench! To look about for "something to do" at seventy-two years of age! But I was still in the possession of splendid health, good spirits, and the love of my two remaining children. My adopted son, Sidney White, for many years known as Sidney

Drew, immediately undertook to make a five weeks' engagement; and as the terms were financially a certainty, I accepted and played for the five weeks with great success in Philadelphia, Brooklyn and Harlem; then three weeks in New York, at the Standard Theatre, as the theatrical *Mother-in-Law* in "An Arabian Night," in conjunction with Joseph Holland, Miss Evelyn, and Agnes Miller, under the management of Charles Frohman.

The next season I went out as a sort of star, under engagement to Sidney. We penetrated from San Francisco to New Orleans; but it was a losing season to me. Of

*Mrs. John Drew*

*From a photograph by W. L. Germon, Philadelphia. In the collection of Peter Gilsey, Esq.*

course, if the money did not come in, and it did not, I couldn't get it. So in June I came home to my son John, with whom and his dear wife I have lived ever since, varying the scene by occasionally acting in Philadelphia, Boston, Saratoga, and New York.

About three years before I gave up management, I acted for the testimonial benefit given by the citizens of Philadelphia to their representative actor, Mr. James E. Murdoch. Mrs. D. P. Bowers acted *Mrs. Haller* in (a most extraordinary arrangement of the play) "The Stranger," Mr. Murdoch as the stranger, followed by a three-act version of "The School

for Scandal," with Mr. Murdoch as *Charles Surface*, Mr. George Holland as *Sir Peter Teazle*, Mr. Drew as *Joseph Surface*, and myself as *Lady Teazle*. I clung to this part—after marriage giving up all young parts—in Philadelphia, because the public seemed to like to see it.

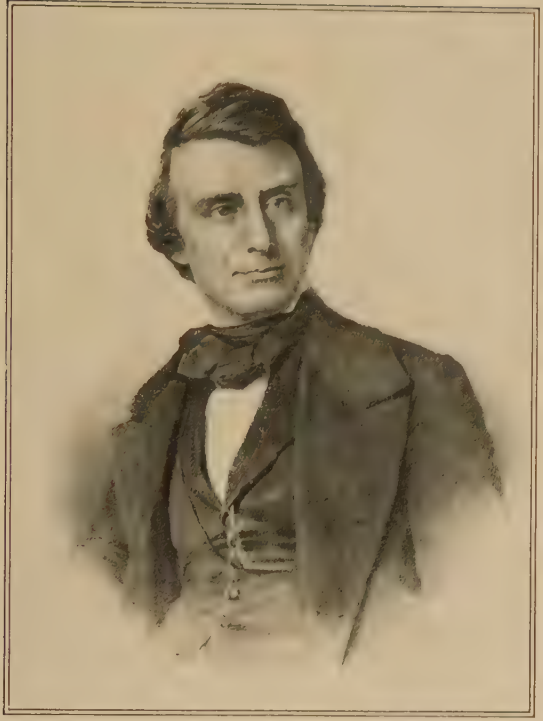
Mr. Murdoch was in his day one of the most delightful of actors. His *Charles Surface*, *Young Mirabel*, *Don Felix*, *Vapid*, etc., have never been exceeded in excellence. He was also a very fine *Hamlet*. I knew him well from 1840 up to the time just mentioned. He was a delightful companion—would talk far into the night upon any con-

*Joseph Jefferson*[25]

*From a photograph by Falk*

genial subject, the theatre being the most favorite topic. He would recite whole poems, and his vocabulary was of the richest description. I never heard him make use of an oath or a slang word in my life, and in youth he possessed the greatest spirits. Though he came on the stage a very young man, in the American company at the Arch he hadn't a tone of Mr. Forrest—a rare thing in an American actor at that time, all being imitations, more or less consciously, of that great actor. Mr. Murdoch was himself alone, not imitating anybody in the least, though his style was modeled on the Kemble School. He lost his only son in the late

Civil War. He took great interest in the conduct of the war, and was a thorough American in heart and soul. How fast we are all dying off, to be sure! I only know one person who is my senior in the profession, Mrs. Clara Fisher Maeder, and I think it is two years since she acted, though she looks equal to any fatigue. It is one of the ills of this life that when we live so long as she and I have done we survive our children. She has buried several sons, and, like myself, now lives in her grandchildren. The keenest sorrow of my life came to me in '93, when my dearest daughter, Georgie, died in California, whither she had gone in



*James Edward Murdoch*[26]

*From a lithograph, after a daguerreotype by McClees & Germon. In the collection of Peter Gilsey, Esq.*

search of health, and only found death. My eldest daughter died some five years ago, and now my son John is the only remaining link with his father's memory. I look on him with considerable pride —not personal, for I had nothing to do with his professional advancement, as he came to Daly's Theatre when just twenty-one, and remained there till a few seasons ago, under a much more energetic and capable manager than myself.

And now let me devote a few lines to the late John Drew, now deceased thirty-four years. I don't think there are many persons surviving him now who remember him well, and he was worth re-

membering; one of the best actors I ever saw, in a long list of the most varied description. Had he lived to be forty-five, he would have been a great actor. But too early a success was his ruin; it left him nothing to do. Why should he study when he was assured on all sides (except my own) that he was as near perfection as was possible for man to be? So he finished his brief and brilliant career at thirty-four years of age, about the age when men generally study most steadily and aspire most ambitiously.

*John Drew, Sr.*

*From a photograph in the collection of Peter Gilsey, Esq.*

"Life ! we've been long together,
Through pleasant and through cloudy weather;
'Tis hard to part when friends are dear ;
Perhaps 'twill cause a sigh, a tear ;
Then steal away, give little warning,
Choose thine own time ;
Say not Good-Night, but in some brighter clime,
Bid me Good-Morning."

[The stanza above, from Mrs. Barbauld's poem, my mother bade me inscribe on her tomb in Glenwood Cemetery, Philadelphia.—JOHN DREW.]

# Appendix

## Biographical Notes

*By Douglas Taylor*

(1) *Thomas Potter Cooke, familiarly known as "Tippy Cooke," left London at the age of ten to join the navy, where he distinguished himself by courageous exploits on various occasions. The peace of Amiens closing that career he sought his second love—the stage, playing small parts in the provinces until engaged by Elliston as stage manager of the Surrey. He subsequently joined the Adelphi, Drury Lane, English Opera House and Covent Garden Theatres, performing eccentric and melodramatic parts suited to his mammoth frame, like *Orson* and the *Monster* in "Frankenstein," and being especially liked in

* This and the following figures refer to the numbered illustrations.

*Long Tom Coffin* and other sailor characters. In 1829 a poor playwright named Douglas Jerrold had "Black-Eyed Susan" accepted by Elliston, who made a small fortune out of its four hundred consecutive performances with Cooke as *William*, whose representation became a part of English stage history. Mr. Cooke died in 1864.

(2) Miss Maria Foote, born in Plymouth in 1798, was a direct descendant of the celebrated Samuel Foote, and became renowned not only as an elegant and fascinating comedienne, but through her association with Colonel Berkeley and Pea Green Hayne, both of them men of fashion who repudiated their promises of marriage to the lovely actress. Her first appearance was at her father's theatre in Plymouth as *Juliet*, and other tragic characters, which she soon exchanged for light comedy so successfully as to be engaged at Covent

# WHEATLEY AND DREW'S
# ARCH ST. THEATRE

**MANAGERS, - - - { WM. WHEATLEY / JOHN DREW.**

AGAIN

# RESTORED!

## To-Night, Tuesday, Oct. 10, 1854

SHAKSPERE'S

# PECULIAR & POPULAR
# COMEDY
OF
# ERRORS

Will be repeated for the Second Time this Season, and for the

## 80th Time by the Star Company

| | |
|---|---|
| Antipholus of Ephesus ..... Mr. WM WHEATLEY | 1st Officer ..... Mr REILLY |
| Dromio of Ephesus ..... Mr. JOHN DREW | Servant ..... Mr. CATERSON |
| Antipholus of Syracuse ..... Mr. SHEWELL | Attendants ..... Messrs. JACKSON, MOORE and MATTHEWS |
| Dromio of Syracuse ..... Mr. F. N. DREW | Abbess ..... Mrs WILKS |
| Duke of Ephesus ..... Mr. DOLMAN | Adriana ..... Mrs. JOHN DREW |
| Ægeon ..... Mr. GILE | Luciana ..... Mrs KINLOCH |
| Angelo ..... Mr BANGS | Lidia ..... Miss BERNARD |
| Charcs ..... Mr. STEPHENS | Bridget ..... Mrs. LINDEN |
| Cleon ..... Mr. HALL | Attendants, Executioner, Sisters of the Convent, &c., by the Troupe of Auxiliaries. |
| Dr. Pinch ..... Mr. FISHER | |

PREVIOUS TO THE COMEDY,

**OVERTURE—"La Bayadere," (Auber,) - - - - ORCHESTRA**

**SCHOTTISCH POLKA—A la Paydent, Miss C. LUDLAM & Mons. ZAVYSTOWSKI**

**OVERTURE—"Der Freischutz," (Weber,) - - - ORCHESTRA**

To conclude with the Interesing French Drama called

# SATAN IN PARIS!

| | |
|---|---|
| [illegible] ..... Mrs. JOHN DREW | Chechore ..... Mr. HALL |
| | Francois ..... Mr. CATERSON |
| | Pierre ..... Mr. MATTHEWS |
| | Loupes ..... Mr. STEPHENS |
| | Chaumiere ..... Mr MAY |
| Count Henry de Bourdiel ..... Mr. DOLMAN | Corporal ..... Mr FRANCIS- |
| Count Vanilla ..... Mr. JOHN DREW | Mad. Dantelle ..... Miss C BERNARD |
| Capt Garconade ..... Mr SHEWELL | Mad. Locoval ..... Mrs KINLOCK |
| Duplument ..... Mr. FISHER | Mad. De Sircourt ..... Mrs. WILKS |
| Creguet ..... Mr. F. N. DREW | Madelino ..... Miss C. KINLOCH |
| | Thieves, Peasants, Guards, &c. |

*Characters in Two Plays by*

*John Drew, Frank Drew,* } *brothers.* *Mrs. J. Drew, Miss Kinloch,* } *sisters.*

*Mrs. Kinlock, Mother of Mrs. Drew.*

*From a play-bill in the collection of John Drew, Esq.*

Garden permanently. As *Maria Darlington* in "A Roland for an Oliver" her singing, dancing, and archness charmed the London public in general and the Earl of Harrington in particular, who took her off the stage in 1831 and made her his countess. Her favored characters were *Maria*, *Letitia Hardy*, *Beatrice*, *Zorada*, *Miranda*, *Emily Worthington*, *Desdemona*, and *Ophelia*. She died in 1867.

(3) Edwin Forrest, the great American tragedian, most renowned and best abused of actors, was born in Philadelphia, March 9, 1806. His early life was a history of poverty, struggles and vicissitudes as circus rider, negro minstrel, and ambitious actor, until his energy and industry conquered and he became the idol of the people. No man on the stage made warmer friends or more bitter enemies, nor was made the subject of more enthusiastic adula-

tion and severe critical censure during the thirty years he was the acknowledged head of his profession.

In early life his great characters were *Othello*, *Rolla*, *Carwin*, *Mark Antony*, *Damon*, *William Tell*, and in the pieces written for him in which he has never had a successor—*Spartacus*, *Metamora* and *Jack Cade*. Later, he improved with care and study, and discarding much of the "ranting" he was charged with, became the *Lear*, *Richelieu*, *Virginius* and *Coriolanus* of his admiring countrymen. His superb physique and magnificent voice were not appreciated in England, which he visited in 1836 and 1845, the last visit leading to the quarrel with Macready and consequently to the memorable Astor Place riot of May 10, 1849.

Forrest clubs and Forrest associations, filled with youthful enthusiasts, deified him and defied his traducers, and after

## PHILADELPHIA.

**MONDAY EVENING, JANUARY 5, 1829.**

### CHESTNUT STREET THEATRE.

Miss Lane.—This astonishing little creature appeared at the Chestnut Street Theatre last evening. She is not more than ten years of age, and evinces a talent for and a knowledge of the stage beyond what we find in many experienced performers of merit. The entertainment of *Twelve Precisely* is well adapted to the display of the versatility of her powers; and in the *Irish Girl* she may, with truth, be pronounced inimitably comic. Her brogue and manner are excellent. The *Young Soldier* was also admirably assumed; his coxcombical airs were natural, evinced astonishing observation in a child so young, and literally convulsed the house with laughter. Her performance of *Little Pickle* also possessed great merit, and the applause bestowed upon her throughout the evening bespoke the wonder and delight of the audience. Those who have a taste for the wonderful should not miss the present opportunity of gratifying it. We promise ourselves a treat of no ordinary kind when she appears as *Goldfinch* in the *Road to Ruin.—Extract from a Philadelphia Newspaper.*

the verdict in the Forrest divorce case in 1852, crowds at "Christy's Minstrels" nightly, for months, encored the song of the evening "Jordan am a Hard Road to Trable" for one verse:

*"For sixty-nine nights the immortal Forrest played,*
*And sixty-nine crowds he had accordin';*
*In Macbeth, Damon, and Jack Cade*
*He's the greatest actor on this side of Jordan."*

His proud, spoiled spirit almost broke with infirmities of age and temper, when his last performances and readings in 1871 and 1872 were comparative failures, and on December 12, 1872, the great, generous, magnetic, but lonely and unhappy man, died.

(4) Clara Fisher's first appearance at Drury Lane in 1817, when but six years old, occasioned a craze for the "Infant Phenomenon" that swept through England; and, that being exhausted, she was brought in 1827 to

triumph in America as a sparkling comedienne. Until her marriage in 1834 to Professor James G. Maeder she was the favorite of the stage, and continued to act, though with diminished lustre, until 1880, when she left the profession.

As an infant prodigy her greatest successes were in *Richard III.*, *Douglas*, *Shylock*, and similar parts, and her more mature and acceptable performances in her famous career throughout the United States for ten or fifteen years were in "Kate Kearney," "Letitia Hardy," "Clari," "Paul, the Pet," "Victoire," "Kate O'Brien" and the whole range of bright musical comedy and elegant vaudeville. She died at Metuchen, N. J., on November 12, 1898.

(5) Joseph Jefferson, first of that name, the son of the comedian of Garrick's company, Thomas Jefferson, and grandfather of our Joe, was born in

# Theatre.

CHESNUT STREET.

## Second Night of the New *National Drama,*

Written by a gentleman of acknowledged literary talent of this City.

# MISS LANE's

## Last Night but One.

THIS EVENING, FRIDAY, JANUARY 9, 1829,
*Will be presented, (for the second time on any stage) the National Drama of the*

# 8th of January.

## THE PROLOGUE,

*Written by JAMES N. BARKER, Esq. will be Spoken by Mr. WEMYSS.*

| | |
|---|---|
| General Jackson, | Mr. Rowbotham. |
| Colonel Kemper, | Mr. Darley. |
| Sir Edward Packenham, | Mr. Wemyss. |
| Captain M'Fuse, | Mr. Mercer. |
| John Bull, | Mr. Warren. |
| Charles, *an American Officer,* | Mr. Southwell. |
| Billy Bowbell, *a Lanmaner,* | Mr. Jefferson. |
| Sergeant, | Mr. Jones. |
| Colonel Thornton, | Mr. Grierson. |
| Kentucky Rifleman, | Mr. Heyl |
| Charlotte, | Mrs. Rowbotham. |

*Villagers, Peasants, British Soldiers, American Soldiers, &c.*

*ACT FIRST—SCENE FIRST,*
ROMANTIC COUNTRY, AND DISTANT

## View of New Orleans.

*ACT SECOND.*

## Banks of the Mississippi.

*John Bull's Mill and Cottage.*

## CONFLAGRATION

OF JOHN BULL'S MILL,

## By the British Soldiers.

*ACT THIRD.*

## AMERICAN LINES

BELOW NEW ORLEANS,
*Distant View of the British Encampment.*

PREVIOUS TO WHICH,

# 102;

OR, THE VETERAN AND HIS PROGENY.

*Characters by* Messrs. Jefferson, Hathwell, Darley, Mercer, Heyl, Miss E. Jefferson Mrs. Jefferson and Miss Lee.

## Grand Jackson March

AND

## QUICK STEP,

*COMPOSED FOR THE*

## JACKSON WREATH,

BY MR. BRAUN, WILL BE PLAYED BY THE
*FULL ORCHESTRA,*
PREVIOUS TO THE EIGHTH OF JANUARY.

*The whole to conclude with the Farce of*

# FOUR MOWBRAYS.

| | |
|---|---|
| Old Wilton, a Bachelor of Sixty, | *Mr. Hathwell.* |
| Charles Mowbray, Wilton's Nephew, | *Mr. M'Dougal.* |
| Peter, Wilton's Gardener, | *Mr. Heyl.* |
| William, | *Mr. Lee.* |
| Peggy, | *Miss Hathwell* |
| Matilda Mowbray, | *Miss LANE!* |
| Master Hector Mowbray, | *Miss LANE!!* |
| Master Gobbleton Mowbray, | *Miss LANE!!!* |
| Master Foppington Mowbray, | *Miss LANE!!!!* |

*Play Bill of the Chestnut Street Theatre,*
*January 9, 1829*

*Miss Lane (Mrs. Drew) appears in four characters in the "Four Mowbrays." In the collection of Peter Gilsey, Esq.*

Plymouth, England, in 1774. Tired of the Plymouth stage, with which he had been connected from childhood, he came, at the suggestion of Manager Powell, of Boston, to America at the age of twenty, and played with Hodgkinson and Hallam at the John Street Theatre, New York, until Dunlap opened the Park in 1798. For five years he there essayed comic and old men's characters until, in 1803, he was fortunately and permanently engaged at the then leading theatre of the country, the Chestnut Street, in Philadelphia. There he practically remained until his death, in August, 1832, the favorite and popular comedian of the American stage. Of the two hundred characters he essayed, many are unknown to the playgoer of the present day, but his versatile talent was greatly commended in *Polonius*, *Jeremy Diddler*, *Touchstone*, *Bob Acres*, *Dominie Sampson*, *Mawworm*,

*Captain Copp*, *Dogberry*, *Scaramouch* and *Solus* in "Every One Has His Fault," a comedy by Mrs. Inchbald.

Only careful and clear-headed readers of William Winter can form an idea of the comic genius involved in the name of Jefferson on the American stage. One of its most promising members, who died when but twenty-three, was John Jefferson, third son of Joseph. His last performance was in 1831, at Lancaster, in "The School for Scandal." The cast was as follows:

*Sir Peter Teazle*.....Joseph Jefferson, Sr.
*Sir Oliver Surface*.....John Jefferson
*Rowley*.....Joseph Jefferson, Jr.
(Father of Our Joe.)
*Lady Teazle*.....Mrs. S. Chapman
(Elizabeth Jefferson, John's sister, a celebrated and popular Park Theatre actress.)
*Mrs. Candour*.....Mrs. Joseph Jefferson, Jr.
*Lady Sneerwell*.....Jane Jefferson Anderson
(Daughter of John's sister, Euphemia, and mother of Effie Germon.)
*Maria*.....Miss Mary Anne Jefferson

*William Florence and Joseph Jefferson*

*From a photograph by Falk*

(6) Madame Celeste, who came here under the name of Mademoiselle Celeste, in June, 1827, and bounded at once into the affections of young New York, claimed to be but fourteen years of age when she appeared at the Bowery, then called the American Theatre. The next year the precocious beauty became the wife of Henry Elliott, of Baltimore, but remained on the stage the only première danseuse and pantomimist in the country.

After two years of immense success in our cities she returned home to Paris, then to London, and became a star on the English stage. Every few years she would make her "last appearance in America," and her farewell benefits outnumbered Miss Cushman's. Much as she played in English-speaking lands she was unable to learn the language until late in her career, and her attractions were confined to her wonder-

fully expressive pantomime and her exquisite dancing; she created *Mathilde* in the "French Spy," *Miami* in the "Green Bushes," *Fenella* in "Masaniello," *Miriam* in "The Woman in Red," and the *Bayadere* in Auber's beautiful ballet-opera.

(7) Alexina Fisher, born in Frankfort, Ky., in 1822, inherited her brilliant talents from her popular father and mother, Mr. and Mrs. Palmer Fisher, the latter best known to fame and Philadelphia audiences as Mrs. Edward N. Thayer. Alexina, who appeared in infancy on the stage, made her first success as *Young Norval* at the New York Bowery in 1831, although she had previously appeared at the Park as *Clara* in the "Maid of Milan," and she became, like her relative and predecessor, the celebrated Clara Fisher, a starring "infant prodigy," even performing *Juliet* to George Jones's *Romeo* for her

# WHEATLEY'S
# ARCH ST. THEATRE

SOLE LESSEE, - - - - - W. WHEATLEY
ACTING AND STAGE MANAGER, - - W. S. FREDERICKS

## THURSDAY EVENING, MAY 14th, '57

Will be presented, after many months of preparation, and for the

## FIFTH TIME,

The Celebrated Scenic and Beautifully Poetic and Legendary Play, entitled The

# NAIAD QUEEN

## OR, THE NYMPHS OF THE RHINE!

PRODUCED IN A STYLE OF UNEQUALED

## GRANDEUR AND DAZZLING BEAUTY!

And with that general attention to detail peculiar to this Establishment. The

**Gorgeous Scenery, by the Talented Artists, Mr. John Wiser and Mr. Thos. Glessing.**

**Mechanism, by Mr. Jos. Strahan; Costumes, by Mr. Frank Johnson; Appointments, by Mr. Charles Long.**

MORTALS.

Sir Rupert, the Fearnought.....Mr. DOLMAN
Rinaldo, the Honorable.....Mr. STEARNS
Rudolpho, the Wise, (his first appearance).....Mr. WALLACE
Manfred, the Ready.....Mr. REILLY
Rolando, the Disconsolate.....Mr. MORROW
Baron of Lauchausen.....Mr. BRADLEY
Schnappa, Squire to Sir Rupert.....Mr. J. S. CLARKE
Lady Una.....Mrs. H. A. PERRY
Bridget.....Mrs. THAYER

IMMORTALS.

Lorline, Queen of the Naiads.....Mrs. JOHN DREW
Idex.....Miss ANNA CRUISE
Tulvia.....Miss H. BAKER
Sparkle, (her first appearance at this Theatre)..Miss ELLA WARREN
Spray.....Miss C. LUDLAM

Corilla.....Miss C. REED
Brilliant.....Miss A. ATKINS
Dewdrop.....Miss A. COOPER
Sprinkle.....Miss L. COOPER
Limpid.....Miss J. MILLER
Naiads, Syrens, &c., &c.

DEMONS OF THE RHINE.

Amphibos, (his first appearance in several years)..Mr. H. CALLADINE
Black Fin.....Mr. ANDREWS
Goggle Eye.....Mr. WEST
Phantom Face.....Mr. MOORE
Scaly Skin.....Mr. WILSON
Sorrel Top.....Mr. PARKER
Carbuncle.....Mr. JONES
Fin Back.....Mr. MORTON
Attendant Demons, &c.

In the course of the Romance, the following Music will be sung:

SONG & CHORUS—"To-morrow and To-morrow," Sir Rupert and Chorus. INVISIBLE CHORUS—"In our Coral Caves." SONG—"Where the Bee Sucks," Idex. DUET—"Come o'er the Moonlit Sea," Idex and Tulvia. DUET & CHORUS—"See, Sister, See," Idex, Schnappa and Chorus. SONG—"Give me back my Arch Steed," Idex. FINALE—"On the Banks of the Rhine." In the Second Act,

**GRAND PAS DE DEUX—"Las Naiads," Miss C. Ludlam and Miss Ella Warren**

*Play Bill of the Arch Street Theatre, May 14, 1857*

*In the collection of Peter Gilsey, Esq.*

benefit at the Bowery. From 1835 to 1850 Miss Fisher was attached for seven years to the Chestnut and eight years to the Walnut's regular companies in Philadelphia, dividing the honors, as a comedienne, with her mother.

In 1851 she married John Lewis Baker and went with him to California for three years, performing there and subsequently at the various theatres he managed in Cincinnati, Louisville, and lastly the Grand Opera House, New York, all the leading characters in genteel comedy and lighter tragedy with unvarying success. Her last appearance in New York was in support of Edwin Booth during his famous Winter Garden engagement of 1862. She died in Philadelphia, March 27, 1887.

(8) Charles, youngest of the Kemble family, was born the year his sister, Mrs. Siddons, made her first appearance at Drury Lane, 1775. This graceful,

elegant actor, after awkward beginnings, became the incomparable *Mercutio*, *Falconbridge*, *Mirabel*, *Cassio*, *Orlando*, *Captain Absolute*, *Charles Surface*, *Romeo* and *Benedick* of the English stage for nearly a quarter of a century—most of it passed with his talented family at Drury Lane, Haymarket, and Covent Garden Theatres; of the last named he became manager, to his infinite loss and vexation.

Saved from ruin by his daughter's talents, he brought her to America in 1832 to reap a golden harvest. His fame and her beauty, with their combined brilliant acting, filled the leading theatres of the country till 1834, when she married and in 1835 he returned to England to remain. Although he fairly performed leading parts in tragedies such as *Hamlet*, *Pierre*, *Richard III.*, and *Othello*, his gay, gallant, and effective personation of high comedy carried the intelligent audiences by storm.

From 1835 to 1840 he occasionally acted in England, but preferred giving readings of Shakespeare, which he did frequently by royal command, though his increasing deafness interfered greatly with his stage performances. He held the position of Examiner of Plays, to which he had been appointed by the Lord Chamberlain, until his death on November 11, 1854.

(9) Frances Anne Kemble, authoress, poetess, and actress, beautiful and gifted, was born in London, November 27, 1809. To save her father, Charles Kemble, from bankruptcy, she went on the stage in 1829 and at once took her place on the top of the ladder, disdaining, however (as did an eminent American actress), the steps which led to renown, and made friends, fame, and fortune. For nearly three years she filled Covent Garden and replenished its exhausted treasury with her wonder-

ful impersonation of *Juliet* (her first part), and in *Lady Teazle*, *Portia*, *Beatrice*, *Bianca*, as well as her aunt's (Mrs. Siddons) great characters, *Isabella*, *Euphrasia*, *Calista* and *Belvidera*. Equal to her *Juliet* was her original part of *Julia* in the "Hunchback," and when she came with her father to America in September, 1832, her reception and continued support by the best elements of society were unprecedented. In the full tide of triumphant success she left the stage in 1834 to make an unhappy alliance with Pierce Butler of Philadelphia, who took her—an ardent abolitionist—to his plantation in Georgia. In 1845 she became divorced from Mr. Butler. The following year she spent with her talented sister, Adelaide Kemble Sartoris, in Continental travel, and in 1847 commenced her famous readings, with unvarying success both in America and England. The last of these in

# WHEATLEY & CLARKE'S

# ARCH ST. THEATRE

ACTING AND STAGE MANAGER, - - - - - W. S. FREDERICKS

# SECOND WEEK

OF THE

## GLORIOUSLY SUCCESSFUL COMEDY,

Taken from a Play entitled "ROCHESTER," by the celebrated MORCRIFF, which has achieved a most Triumphant Success of over 50 NIGHTS AT WALLACK'S THEATRE, NEW YORK, and still attracting CROWDED HOUSES at that Establishment. It has been carefully revised, altered, and adapted to the requirements of the present Stage, and called

# FAST MEN

OF THE

# OLDEN TIME!

This side-splitting Comedy nightly increases in attraction, and is now stamped in the estimation of the CROWDS who have witnessed the Fun upon Fun with which it abounds, will be presented, for the Ninth Time, this

## *TUESDAY EVENING, NOV.* 29, '59,

WITH

Entirely New Scenery, by J. WISER; New and Characteristic Costumes, by F. JOHNSON; New Appointments, by T. BARRETT; New Dances, by W. WOOD; and Music Arranged by CHAS. R. DODWORTH.

EVERY ARTIST IN THE THEATRE will be included in the Complete and Powerful Cast.

| | |
|---|---|
| John Wilmot, Earl of Rochester ..... Mr WHEATLEY | Gruff Barney ..... Mr BRADLEY |
| George Villers, Duke of Buckingham ..... Mr DOLMAN | First Courtier ..... Mr SAPHORE |
| Lycurgus Muddle, a specimen of the Genus Dogberry ..... Mr JOHN GILBERT | Second Courtier ..... Mr LESLIE |
| Amen Squeak, a Parish Beadle ..... Mr. S. D. JOHNSON | Countess of Lovelaugh ..... Mrs JOHN DREW |
| Charles II, King of England ..... Mr McCULLOUGH | Lady Gay ..... Miss EMMA TAYLOR |
| Starvemouse, a Miser ..... Mr WALLIS | Silvia Golden, an Heiress, ward to Starvemouse ..... Mrs. GEO. STODDART |
| Jeremiah Thin, his man ..... Mr STEARNS | |
| Balsam, Valet to Rochester ..... Mr REILLY | Aunt Rebecca ..... Mrs JOHN GILBERT |
| Dunstable, a Strolling Actor ..... Mr G. STODDART | Bell, Bar Maid at the Horns Inn ..... Miss K. NAGLE |
| Jenkins ..... Mr LITTLE | Peasants, Dancers, Courtiers. |

*Play Bill of the Arch Street Theatre,*
*November 29, 1859*

*In the collection of Peter Gilsey, Esq.*

New York was given to crowded and cultured audiences in Steinway Hall, October, 1868. She died at her daughter's residence in London, January 16, 1893.

(10) Junius Brutus Booth was restless and erratic even in youth. After absorbing a fine classical education he attempted to learn the printing-trade, then studied law, which he soon left to enter the navy; finally, at seventeen, he became a strolling actor with Penley's Circuit, and after two years of provincial playing, reached a small stock position in Covent Garden Theatre in 1815 and 1816.

An injudicious attempt of his friends to place him in competition with Edmund Kean, who at times assumed to be his friend, resulted in angry rivalry and riot, and ended in his leaving England in April, 1821, for America.

Having already achieved a success

with all but Kean's supporters in "Richard III.," he chose that for his principal part in the New World, and soon established his reputation as a star of the first magnitude throughout the Union, especially in *Richard*, *Pescara*, *Iago*, *Hamlet*, *Sir Giles*, *Shylock*, *Sir Edward Mortimer* and *Brutus* in John Howard Payne's tragedy. His eccentricity was exhibited in occasionally performing *John Lump* in the "Review," or *Jerry Sneak* in the "Mayor of Garrett" (clownish, comic afterpieces on his benefit nights), and his acquirements were shown by his performance at Bristol of *Shylock* in a strange Hebrew dialect and of *Orestes* in the original French at New Orleans.

From 1822 to 1838 his starring tours (including two visits to England, where his splendid abilities were finally acknowledged), brought him increasing fame and fortune, but both were sadly interfered with by his unfortunate in-

temperance, approaching at times to insanity. After 1838, when an accidental blow of his friend, Tom Flynn, broke his nose, defacing his handsome visage and spoiling a splendid voice, he played but seldom, passing his days on his farm in Maryland. His last years, clouded by his growing infirmity, ended with his performances in New Orleans in November, 1852, and he died on the boat, on his way home, on the 22d of that month.

(11) Josephine Clifton was never great, but her beauty, romantic career and association with Hamblin and Forrest, placed her more prominently before the public than better actresses, and her splendid presence and fine voice proved attractive from her first appearance in 1831 at the Bowery until she retired as the wife of Robert L. Place, the New Orleans manager, in 1846. She was the first American actress to star in

England, appearing at Drury Lane in 1835 in her favorite characters of *Belvidera, Imogene, Bianca* and *Juliet*. In 1837 she made quite a success in the play written for her by N. P. Willis, entitled "Bianca Visconti," in which she played the title rôle. Her subsequent performances in her native city of New York and throughout the States were mainly with Forrest, and in his especial pieces. She died in New Orleans, November 22, 1847.

(12) Thomas Sowerby Hamblin was born in London in 1800, and after performing for six years in England, rising from small business in the provinces to a prominent place at Drury Lane, came here, in 1825, and on November 1st appeared at the Park Theatre as *Hamlet*. After starring through the United States for four years as a tragedian, he became the lessee of the Bowery Theatre, New York, "Baron" James H. Hackett

being associated with him for the first year (1830). Five years of careful management made Hamblin sole owner, when in September, 1836, the theatre burned down after the performance of Miss Medina's successful play of "Lafitte," causing a total loss. Undismayed, Hamblin secured a lease of the rebuilt Bowery, which was burned in 1838 and again in 1845.

In 1848 he procured and refitted the Old Park Theatre, which opened on September 4th, and was burned down on December 16th, closing the career of "Old Drury" and of Hamblin as manager at the same time. No man was better known in the thirties and forties in New York than Tom Hamblin, and his fine Roman head and strongly marked face were familiar at Windust's, Florence's, the Astor and all such places where men loved to congregate. He was a strong melodramatic

actor, but troubled with a severe asthma which frequently affected his speech. He died at his residence in Broome Street, January 8, 1853.

(13) Mrs. Shaw, née Eliza Marion Trewar, fourth and last wife of Tom Hamblin, came here from England when twenty-five and made her first appearance at the Park as *Mariana* in "The Wife," February 28, 1836; she also appeared successfully before becoming a fixture at the old "Bowery," in *Juliet*, *Christine*, *Evadne*, *Julia*, and the lighter characters of tragedy, although her beauty and talents were better adapted to high comedy, and as the heroine of Knowles' plays and in *Beatrice*, *Violante*, *Juliana*, *Lady Teazle*, and *Rosalind* she charmed the playgoers. Her fine tall figure showed to rare advantage in "breeches parts," and she included *Hamlet*, *Ion*, *Romeo*, *Young Norval*, and *Jack Sheppard* in her repertory. From

1839, with the exception of brief starring trips through the country, she remained with Hamblin and the "Bowery" as leading lady, unsurpassed in the general excellence of her very varied personations. She retired from the stage on account of her increasing stoutness before 1860, and died July 4, 1873.

(14) George Horton Barrett ("Gentleman George") came here as an infant from England, where he was born June 9, 1794, and appeared, when but thirteen years old, as *Young Norval* at the Park Theatre. He afterwards became one of the best known light comedians on our stage, performing with great success, *Charles Surface*, *Puff* in the "Critic," *Captain Absolute*, *Doricourt*, and similar characters from 1822 to 1855, when he took his farewell testimonial benefit at the New York Academy of Music. Mr. Barrett was especially celebrated as a stage manager

through a long part of his fifty years of professional life, first with Gilfert of the Bowery Theatre, then with Tom Barry at the Tremont Theatre in Boston: afterward with Caldwell of the New Orleans Theatre.

He was the best known in this city as the manager of Colonel Mann's Broadway Theatre from its opening in 1847. He was a tall and graceful actor, with a refined manner which secured his well-known appellation. He died in New York City, September 5, 1860.

(15) Thomas Apthorpe Cooper left unappreciative London in his twentieth year to try his fortune with Manager Thomas Wignell at the Chestnut Street Theatre in Philadelphia in 1796. There, as afterward in New York, his handsome face and figure, fine voice, and unquestioned ability made him the popular favorite in leading parts both of tragedy and genteel comedy.

During the first quarter of the century he was the acknowledged leader of the profession, and both on and off the stage courted and admired. In 1806 he became, first with Dunlap then with Stephen Price, the manager of the Park Theatre until 1814. In 1803 he had visited England and again in 1810 with only moderate success. At the latter visit he induced George Frederick Cooke to come to America with him; during Cooper's last visit to England in 1828 he was coldly treated as an American, but welcomed home warmly when, with J. H. Hackett as *Iago*, he produced "Othello" on his return. Both these parts, with *Hamlet*, *Macbeth*, *Leon*, *Pierre*, *Mark Anthony*, *Beverly*, *Hotspur*, *Petruchio*, *Doricourt* and *Charles Surface*, were ranked among the best of the one hundred and fifty characters he frequently appeared in. He practically left the stage in 1835, although he played

occasionally until 1838. Through the influence of his son-in-law, Robert Tyler, he was appointed a New York Custom House officer, a position he held until his death at Bristol, Pa., in his seventy-third year, April 21, 1849.

(16) Edmon Sheppard Conner, born in Philadelphia, September 9, 1809, at twenty left the tailoring board to do small parts at the Arch and Walnut Street Theatres, thence to Cincinnati and the West. He was a fine-looking, tall and versatile actor; he played all sorts of business with Wemyss from 1834 to 1838 in Pittsburg and Philadelphia. In the latter year he became leading juvenile at Wallack's National Theatre in New York, and for several years thereafter performed mainly in New York and his native city lighter parts in both tragedy and comedy, with occasional dashes into melodrama, which was his best forte. His favorite parts

were *Claude Melnotte*, *Wallace*, *Rob Roy*, etc. He also, with moderate success, managed the Arch Street Theatre from 1850 to 1852, and the Albany Theatre in 1853 and 1854. For twenty years he made starring tours through this country (visiting England in 1875), where his commanding presence and remarkable versatility were fairly acceptable. He died at Rutherford, N. J., on December 15, 1891.

(17) Charlotte Saunders Cushman, descendant of the Puritan Cushmans of Mayflower days, fought down the ill-success attending her first essay in opera, and after years of struggling as a poorly paid stock actress at the Bowery and Park Theatres, by sheer merit rose to the position of the Queen of Tragedy, and maintained it for twenty years. From 1845 to 1849, and again from 1852 to 1857, she was so recognized in England and divided the applause with

Macready at the Princess's Theatre in London on her first visit. Her forcible and almost masculine manner and face prevented success in comedy, but made her *Meg Merrilies*, *Nancy Sykes*, and *Helen McGregor*, as well as *Lady Macbeth*, *Alicia*, *Queen Catherine*, and *Bianca*, world-renowned. In heavy tragedy and melodrama no one has filled her place. She was acceptable as *Romeo*, which she often played, and passable as *Hamlet*, *Wolsey*, and even *Claude Melnotte*. During the war she performed several times for the sanitary commissions, and gave liberally of her large fortune. She contented herself with giving readings, which were uniformly successful, from 1870 to 1875, and died, in her native city of Boston, February 18, 1876, in her sixtieth year.

(18) James Thorne, from the English Opera House, London, made his first appearance in America at the Park

Theatre, New York, on the occasion of Miss Mary Rock's benefit, November 5, 1830, as *Count Belino*, and performed with various success in several operas, making a hit here, as he had in England, as *Figaro* in the "Barber of Seville." He gave up singing in 1834, and forming a partnership with James M. Scott managed the Cincinnati and Vicksburgh Theatres, where, as in other western cities, he acceptably played "old men's" characters in comedies. He died on his way home in 1843.

(19) Tyrone Power, the Waterford boy, tried the army and navy. Early in life he was sent to South Africa, but soon returned, and in his twentieth year, in 1815, became an actor, struggling in light comedy and as general utility man in small London and country theatres for ten or twelve years, with a brief retirement about 1819 and 1820. In

1827, much to his disgust and against his remonstrances, he was cast for an Irish character which made such a hit he thereafter became exclusively an Irish comedian—dwarfing his predecessors, Irish Johnstone and Connor, and even obliterating Moody, the first stage Irishman. *Murtoch Delany*, *Bulgruddery*, *Dr. O'Toole*, and *Major O'Flaherty* became famous; his own plays of "St. Patrick's Eve," "Rory O'More," and "Flannigan and the Fairies" added to his celebrity, and the Haymarket gladly paid him £150 a week in 1834, when a dozen years before he had received but three. He became immensely popular in America, which he visited in 1833, 1836, and 1839; and his well-known book, "Impressions of America," shows a hearty appreciation of the country and his many warm friends here. Besides being the best *Sir Lucius*, *Paddy O'Rafferty*, *Tim Moore*, and *Sir*

*Patrick O'Plenipo* ever seen, his genial personal character and the talents he exhibited as playwriter, poet, and novelist made his visits here reciprocally delightful, and the loss of the steamship President in March, in 1841, caused genuine mourning on both sides of the ocean, for the brilliant actor and gentleman who sank with her.

(20) John R. Scott, a talented, robust tragedian and melodramatic actor of the Forrest school, was born in the birthplace of many eminent American actors, Philadelphia, October 17, 1808. His early career was a series of struggles from his first appearance in 1827, until 1846, when he visited England, playing at the Princess Theatre in London in 1847, and returned to the Old Bowery, where he had been for years the favorite of the east side theatre-goers. He remained at the Bowery, with the exception of brief starring visits South and

West, till 1852, then joined Purdy's National Theatre until his death, which occurred March 2, 1856, and which was hastened by his unfortunate social habits and indulgence.

In early life he had supported Forrest with great effect, and in later years performed many of Forrest's parts with power and vigor, especially *Pierre* in "Venice Preserved," *Damon*, *Virginius*, *Macbeth*, and *Carwin*.

(21) William Charles Macready, born March 3, 1793, was well educated in his native London and at Rugby, with a view to the practice of law, but his father's ill-success at management in the provinces drove him to the stage, and at the age of sixteen he essayed *Romeo* successfully in Birmingham. Three years after he performed *Orestes* at Covent Garden, and soon became the leading tragedian of England, filling, for over twenty years, the place held

before by Edmund Kean and the Kembles, and after his retirement in 1851, by Phelps and Irving.

This acknowledged leader and pride of the British stage also won the admiration of the more cultured citizens during his three visits to America in 1826, 1843, and 1848. The last visit, however, closed with the unhappy quarrel with Forrest and consequent terrible riot in Astor Place. Full of mannerisms, with peculiar voice and homely visage, his genius, industry, and wonderful ability as an artist kept him in the front and defied all opposition, or even competition. He left the stage in the height of his power and popularity at the age of fifty-eight, living in quiet retirement with his books and studies and eminent friends until his death in 1873.

His range extended through the higher walks of tragedy and melodrama,

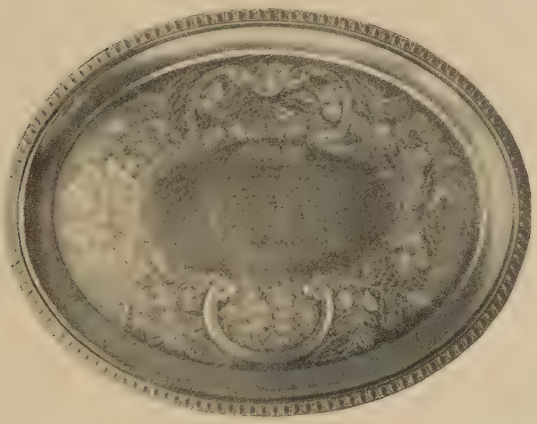
his most appreciated parts being *Macbeth*, *Othello*, *Werner*, *Wallace*, *Richard II.*, *Rob Roy*, *Virginius*, and *Richelieu*. Of the last three he was the original performer, and also of *Gisippus*, *William Tell*, *Alfred Evelyn*, and *Claude Melnotte*.

His eccentricities of temper are best indicated by his published diary, a strange compound of piety, petulance, and penitence.

(22) John Drew, Sr., was not only a renowned personator of Irish characters, but an admirable actor of light eccentric comedy parts, which he often played in the early portion of his too brief career. In New York, Philadelphia, San Francisco, Albany and other cities where he was an especial favorite, he was more closely identified with "Handy Andy," *Dr. O'Toole*, *Sir Lucius O'Trigger*, "The Irish Emigrant," and other popular representations of

*Silver Ewer and Goblets*

*Presented to Mrs. John Drew on Accession to the Management of the Arch Street Theatre, 1861. In the possession of John Drew, Esq.*



*Silver Salver presented to Mrs. John Drew by the stockholders of the Arch Street Theatre, 1861. In the possession of John Drew, Esq.*

Irishmen than any actor since the days of Tyrone Power. Philadelphia may be claimed as the home of John Drew, and the Arch Street Theatre saw its halcyon days under the excellent management of Mr. Drew and his partner, William Wheatley. Mr. Drew was born in Dublin, September 3, 1827, and died in Philadelphia, May 21, 1862.

(23) Edward Loomis Davenport, one of the most versatile and talented of our American actors, was a Boston boy, born in 1816. In the early forties he was a favorite stock actor at the Bowery, joining Mrs. Mowatt on her starring tour, commencing in 1845 and performing with her most of the time until 1854, mainly in England, where both were well received. He played leading and alternate business with Macready on the latter's farewell engagement at the Haymarket in 1851. His repertory included widely divergent parts, from

*Hamlet*, *Othello*, *Sir Giles Overreach*, *Brutus*, and *Pescara*, to *William* ("Black-Eyed Susan"), *Bill Sykes*, *Hezekiah Pokeabout*, *Captain Hawksley*, and *Sir Harcourt Courtley*. In all he was equalled by few and in many excelled by none. A fondness for occasional management caused the loss of most of his hard earned and deserved gains, and in his later years he formed part of such combinations as the "Wallack-Davenport" and "Barrett, Davenport and Bangs" starring sets. This most worthy gentleman and admirable actor died on September 1, 1877, at his daughter Fanny's residence in Canton, Pa.

(24) Edwin Booth, named by his eccentric father after his then admiration—Forrest—changed afterward in temporary anger to Edwin Thomas, has filled too large a space to require more than passing mention. The *Bertuccio*, *Iago*, *Ruy Blas*, *Richelieu*, and

*Don Cæsar*, of the stage and the ideal *Hamlet* of the cultured and intelligent lover of the drama, has been portrayed recently by Irving, Winter, Barrett, Hutton, Bispham, Young, Hill and a dozen other writers, and his sweet, simple manners, brilliant talents and genial generosity extolled by numberless admirers. His gentle spirit departed June 7, 1893.

(25) Joseph Jefferson (Our Joe), fourth of the Jeffersons and third of the Josephs, was born in Philadelphia, February 20, 1829. His first recorded appearance, witnessed by Mrs. John Drew, was when tumbled out of a bag at T. D. Rice's benefit in 1833 at the Washington Theatre, with the following couplet introduced in his famous song by the negro delineator: "Ladies and Gemmen, I'd have you for to know I've got a little darkie here to jump Jim Crow," which Joe did, imitating perfectly his sable carrier. His barn-storm-

ing struggle in the West and South, and adventures in Mexico, as well as later triumphs in England, Australia, and through the Union, are familiar to all his myriad of admirers through his own charming autobiography. In this city his first comic part was at Chanfrau's National Theatre (the old Chatham) in September, 1849, with his step-brother, Charley Burke, and Mrs. Barney Williams, but his great success was not to come until October 10, 1858, when Laura Keene presented "Our American Cousin." After that enormous run he joined the new enterprise of Stuart and Boucicault called the Winter Garden Theatre (where the Grand Central Hotel now stands), and made a series of hits as *Caleb Plummer*, *Dr. Pangloss*, *Salem Scudder*, *Newman Noggs* and *Rip Van Winkle*, establishing his reputation as the first comedian of the age. In 1866 he adopted Boucicault's revised

version of "Rip," making an immense success with it, first in England and then at home, and has adhered to it ever since, occasionally performing *Bob Acres* by way of variety.

(26) James Edward Murdoch, one of the finest elocutionists and light comedians of the American stage, born January 25, 1811, first became celebrated as leading juvenile at the Chestnut Street Theatre in his native city, where he supported Fanny Kemble in 1833. He afterward was stage manager of that theatre, and later, in 1841, of the National Theatre, Boston. Until 1858 he performed at intervals in the leading theatres of the United States, achieving an unsurpassed reputation in *Young Mirabel*, *Claude*, *Rover*, *Vapid*, *Benedick*, *Orlando*, *Evelyn*, and *Mercutio*, and in these especial characters he was fortunate enough to please the English critics on his visit in 1856.

## Appendix

The breaking out of the Civil War in 1861 brought him from his Ohio farm, to which he had retired in 1858, and with patriotic zeal he devoted three years to reading and lecturing for the various sanitary commissions or entertaining the sick and wounded at the soldiers' hospitals. Mr. Murdoch's last performances were at the grand dramatic festival in Cincinnati in 1883, and he died in that city May 19, 1893.

LE MERVEIL
FAMNO LA PER
FETTIONE MA LA
PERFETTIONE NON
E VNA DI QVESTI